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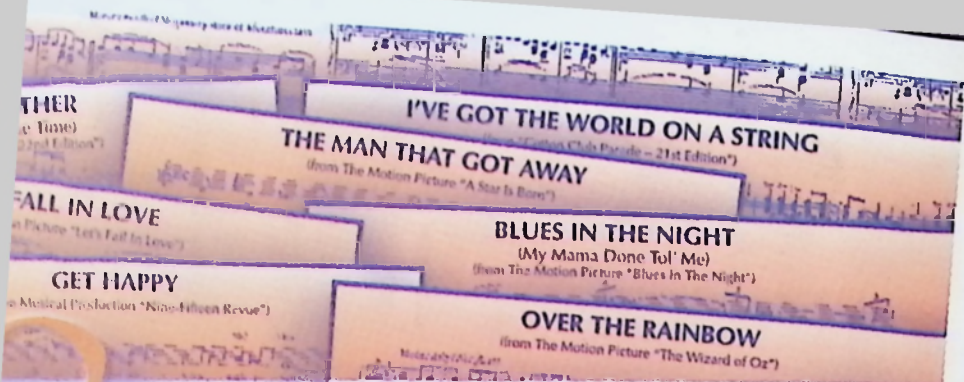
REAL LIFE IN
TIMBER COUNTRY



ROBERT
LEO
HEILMAN

**Nothing Clear-cut
About Life in
Timber Country**

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author Robert Leo
Heilman's new book



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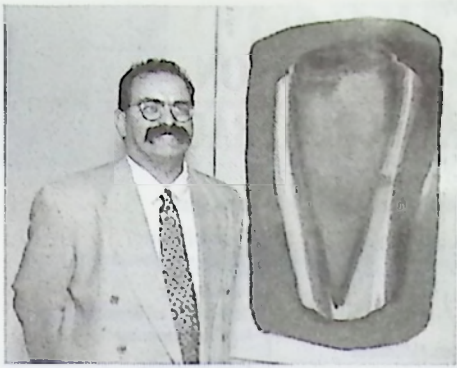
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See Artscene for details.

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JEFFERSON

Monthly

SEPTEMBER 1995

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Nothing Clear-cut About Life in Timber Country

Douglas County author Robert Leo Heilman's new collection of essays, *Overstory: Zero*, offers a diverse compilation of slice-of-life stories and musings on living in the State of Jefferson. Here are two samples of Heilman's work, as he reflects on baseball and Canada geese.

For a critical look at Heilman's book, see Alison Baker's review on page 34

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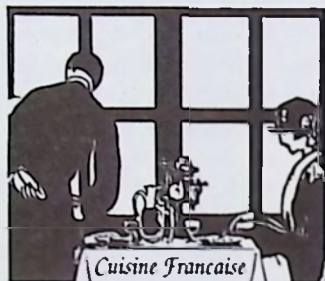
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FEEDBACK

Letters from Our Listeners

I feel compelled to let you know how much I object to your providing a forum for such blithering nonsense as that provided by Wen Smith in July's *Jefferson Monthly*. Someone should keep the poor old guy on task. When it comes to words he may have some claim to expertise but when it comes to human biology and the human condition he displays a remarkable and embarrassing ignorance. There is more than enough fundamentalist nonsense about in the media without having to see it in the *Jefferson Monthly*. Such unthoughtful, insupportable fustian is unlikely to influence any of your readers, except when we think about what it is we are supporting with our pledge money.

Sincerely yours,
Stephen Brown
Bandon, Oregon



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TUNED IN

Ronald Kramer

Federal Update

It has been a phenomenally busy year as the discussion about federal support for public broadcasting unfolds. Public radio listeners' attention was focused as never before during the hearings held in January before the House Appropriations Committee. But since those deliberations, which Jefferson Public Radio broadcast, events have moved behind the scene and public discussion has abated. While the topic is still very much an open one, I thought it might be helpful to provide a summary of the past few months' activities.

The House leadership asked the Corporation for Public Broadcasting (CPB)—the entity through which federal funding for public radio and television flows to stations—to prepare a plan for eliminating federal support for public broadcasting. It was against this backdrop that House Speaker Newt Gingrich was quoted as saying that he would not recognize any bill which proposed to appropriate any funds for public broadcasting in FY 98. Funds had previously been appropriated for fiscal years 1996 and 1997 although there has been ongoing discussion about rescinding some of those appropriated funds. These three issues have formed the main threads of discussion over the past few months.

Rescission of the FY 96 and 97 funds: Congress agreed on close to an 8% rescission of FY 96 funds and a 15% rescission of FY 97 appropriated funds. These reductions translate into something on the order of a \$25,000 loss to Jefferson Public Radio in FY 96 and a \$50,000 loss in FY 97. The original rescission bill was vetoed by President Clinton but the reductions are being enacted through other legislative vehicles.

Preparation of a 'plan' for Supporting Public Broadcasting: CPB presented a plan which was authored in consultation with two working groups (one radio and one television) of leaders of the national organizations in public broadcasting and a handful of representatives from stations. The CPB plan contemplated reductions in federal support which were sizable but concentrated primarily on a plan which described a revised method of distributing funds available. Under that plan, federal funds would be targeted to assure that stations serving the greatest number of Americans would receive the benefit of federal assistance. The plan sought to reduce or eliminate funding for stations which were providing services to areas which already had existing public radio stations or to stations whose significance in their community seemed modest when those areas already possessed other sources for public radio service. The CPB plan also contemplated continuing federal assistance in some form. I should disclose that I am not certain that I can be entirely objective about the CPB plan since I am serving on the radio committee which helped to draft it.

“

CONGRESS IS CLEARLY
IN THE PROCESS OF
SOFTENING ITS ORIGINAL
APPROACH ON THIS TOPIC
(FEDERAL FUNDING FOR
PUBLIC BROADCASTING)
COMPARED TO EARLY
RHETORIC. LOUD PUBLIC
SUPPORT IS THE REASON.

National Public Radio, Public Radio International and the public television industry organizations (PBS and another which represents public television stations) prepared a separate plan which proposes the establishment of a national trust fund—which it asks Congress to finance—which would assume the burden of supporting public radio and television stations once federal assistance was fully withdrawn.

To date there hasn't been significant discussion on Capital Hill about either plan

other than the recognition that the public broadcasting industry has openly and energetically participated in critically thinking about these matters and submitted a comprehensive response to Congress. Apparently, other federal programs which were asked to do similar projects weren't as responsive and our willingness to work with Congress has been noted and appreciated.

Presumably, these plans will be further discussed when Congress reconvenes after the August recess.

FY 98 Appropriation: Perhaps the most intense activity has revolved around the House Appropriations Committee's deliberations about funding for public broadcasting in FY 98. Following on the heels of the original plan to fully de-fund public broadcasting, the House Appropriations Committee has reported out a recommendation to fund CPB at \$240 million in FY 98. This represents about a 15% reduction from the \$270 million figure for FY 97 (following the rescission down from \$292 which was originally appropriated). While it represents a sizable loss of funds, it also represents a dramatic departure from the original stated intention of Speaker Gingrich to appropriate no funds in FY 98 for public broadcasting.

There is still a long road to travel. The House Appropriations Committee's recommended funding level must go to the full House floor where it faces an unknown future. It must also travel through the Senate.

For those listeners who have felt that their letters and telephone calls on this subject have fallen on deaf ears, obviously such is not the case. Congress is clearly in the process of softening its original approach on this topic compared to early rhetoric. Loud public support is the reason.

Some of our own members of Congress have played key roles in supporting public radio in this debate. We especially want to thank our Oregon Senators Mark Hatfield and Bob Packwood who have continued to be stalwart supporters of continued federal funding for public radio. We also want to thank California Senators Diane Feinstein and Barbara Boxer. All four of these members of the Senate supported modest rescission levels in the FY 96 and F 97 appropriations.

On the House side of this discussion we want to thank Oregon Representatives Furse, Wyden, Bunn and DeFazio, all of

CONTINUED ON PAGE 31

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SPEAKING OF WORDS

Wen Smith

Gramm's Whammy

Phil Gramm of Texas has a hefty campaign war chest and good poll numbers, but the chances that anyone named Gramm could win the oval office stand vaguely between slimm and grimm.

Gramm's name, with its double letter, puts him at a cruel disadvantage, as we learn from statistical history.

Only nine of our 43 presidents have had surnames with double letters Jefferson, two Harrisons, Fillmore, two Roosevelts, Coolidge, Hoover, and Kennedy. Nine of 43 reduces by simple math to something like an 80-20 disadvantage for double-letter candidates.

It's a lethal handicap. Already Republican Bill Bennett, facing a double whammy—those two N's and two T's—has read the handwriting in his wallet and decided not to run.

Still more facts go against Gramm. Of the double-letter presidents so far, not one has had a one-syllable surname. On that count, Gramm, his single syllable weighted with that double-M, faces nearly impossible odds.

In more than two centuries, not one candidate has overcome the double-letter jinx to become president. Gramm's campaigners will surely poo-poo the jinx by asuring that "there's always a first time."

Take George Washington. When he ran for office in 1788, the country had never had a president at all, no matter how many syllables or double letters. Thus Washington's odds of becoming president were truly miserable. Yet he won. Statistics are not the whole story in politics.

Party affiliation counts too. Tom Jefferson, the first double-letter chief executive, listed himself as D-R, meaning Democratic Republican. William Harrison and Millard Fillmore were Whigs. Ben Harrison, Teddy Roosevelt, Cal Coolidge, and Herbert Hoover were all Republicans. Franklin Roosevelt and John Kennedy were Democrats. Therefore, among our nine double-letter presidents, Republicans boast a four-to-two

advantage over Democrats.

So Gramm, though stuck with that double-M, is at least in the right party.

Yet, in the Republican race Gramm's odds tumble in view of the competing field. Since Bennett's dropout, Gramm is the only GOP candidate to bear the double-letter cross. Alexander, Buchanan, Dole, Dornan, Keyes, Specter, and Wilson, none of them burdened by a double letter name, therefore hold the statistical edge over Gramm.

On the Democrat side Sam Nunn has given no indication of choosing to run in '96. Among those who remain only Kerry of Massachusetts has the double-letter problem, an 80-20 handicap for him against Clinton or Gephardt.

If Kerry overcomes that and wins the Democrat nomination, he will have the advantage of his two-syllable name. But Gramm, if he beats his unhappy odds and wins the Republican nomination, will have the leverage of party.

An engaging dark horse lurks in the stables. If Colin Powell decides his double-letter name is no obstacle, declares as a Republican, and saddles up, Gramm will face tough odds indeed.

And if Powell declares as a Democrat? That could produce an even-money Gramm vs. Powell race in November of '96 and bring a tenth double-letter man to the Oval Office. If that happens, all our double-letter handicapping will turn sour, and alas! all odds will have to be re-crunched. ■

Wen Smith's *Speaking of Words* is heard Mondays on the *Jefferson Daily* and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post* and other publications.

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JEFFERSON OUTLOOK

Russell Sadler

Second Growth – Second Chance?

It is still fashionable in some quarters to blame Bill Clinton and Option 9 of the President's Forest Plan for the timber industry's declining wages and mill closures.

Automation and the liquidation of the old growth forests in the Northwest in the last 50 years are to blame. The region is at the end of an era.

Timber industry wages began declining and mills began closing when Ronald Reagan was elected president and before any Spotted Owl cases went to court. Between 1979 and 1989 the Northwest Douglas Fir Region—Western Washington, Western Oregon and Northern California—lost more than 25 percent of its mills, more than 34 percent of its work force and more than 20 percent of its wages.

Yet in 1989, the remaining Northwest mills produced more lumber and plywood than they had at anytime since 1959, the peak year of the post-World War II housing. What happened?

In 1979, it took 4.5 workers to mill one million board feet of lumber. By 1989 automation made it possible for 2 workers to mill the same one million board feet. The Northwest did not run out of trees. It did run out of old growth trees in the quantities necessary to maintain historic levels of production and employment. There is nothing new here. No nation has kept its native forests. New England's native forests were logged off first, then the native forests of the South were logged off. What wasn't logged was destroyed by the Civil War. Then the native forests of the Old Northwest—Michigan, Minnesota, Wisconsin—were

logged. The native forests of the Rain Coast of the Pacific Northwest and Alaska were last. Economics, geography and politics delayed their liquidation until the 50 years after World War II.

The debate over the Spotted Owl brought the economic consequences of old growth liquidation in the Northwest to a head sooner rather than later. Depending on who you talk to, there was about 20 years of old growth standing in the region when the courts imposed their injunctions on logging in federal forest lands. We are having a spirited debate over this remnant of native forest, but the economic conditions the region faces today would be here in less than two decades if

logging had gone on unchanged.

The Pacific Northwest is changing from an old growth timber economy to a second growth economy. Mills have been converted to handling 40-year-old trees. There are few mills left that can handle 400-year-old trees even if federal land management agencies put them up for sale. The change is so far advanced that it is unlikely the region will ever see mills that can handle old growth again.

When loggers felled a 400-year-old tree, eight generations of growing wealth was released into the economy. That was enough wealth to pay for what we wistfully call family wages, finance reforestation, provide profits for mill owners and stockholders and leave some money for reinvestment, too.

When loggers fell a 40-year-old tree today, they release about one generation's wealth into the economy. There is not as much wealth in the wood to be divided

THE PACIFIC NORTHWEST IS
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among wages, profits, reforestation and reinvestment. Trees are a renewable resource, of course, but 400-year-old trees and their wealth are not a renewable resource in our lifetimes. Now the wealth of past generations is gone and we are living with a second growth economy that simply produces less wealth. Substituting 40-year-old trees for 400-year-old trees is not a straight across trade, economically or ecologically.

Unfortunately, some people are still in denial over these painful economic facts of life. Because the federal government is broke, members of the region's congressional delegations are substituting natural resources for cash in the federal pork-barrel. Politicians impose "timber targets" on federal land management agencies that have no relation to what federal timber lands can sustain over time. Environmentalists get wilderness areas and other protection that reduce the land available for the logging Congress demands. Powerful regional interest groups like cattlemen manipulate the appropriations process to gain access to natural resources like grazing land at less than market rates, effectively creating private profit from taxpayer subsidies.

Our natural resources cannot take this pressure any more than the federal budget can. In a short time our nation's resources will be as broke as the federal budget, but this pack of politicians will be retired on their prodigious pensions, and another generation will get to pick up the pieces.

The remnant of native forest in the Northwest is the last of the capital assets the region can use to make its transition through a tourist economy to a manufacturing economy that is not based on natural resources. If those remnant assets are squandered propping up the remnant of extractive industry, rather than creating a foundation for economic transition, the economic future of the Northwest, especially its rural sectors, is going to be bleak. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.



ON PLANET EARTH

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ON PLANET EARTH

Nothing Clear-cut About Life in Timber Country

Excerpts from Umpqua author Robert Leo Heilman's new book

In September, frequent Jefferson Monthly contributor Robert Leo Heilman will publish a collection of essays describing life in small town southern Oregon where timber has traditionally been the backbone of economic activity and the soul of community identity. Here are two excerpts from *Overstory: Zero, Real Life in the Timber Country*.

The Field of Reality

The sports writer for the big city paper sat up there in the press box all weekend long mouthing it: "ROSE-burg"—like that, with 90-weight contempt in his voice and a sneer on his face. It got on my nerves real quick.

It got to where I wanted to cold-cock him with a whiskey bottle but all I had was a can of pop—and that just wouldn't have been right. I mean, if you're going to do something like that, you need the proper tool.

I ought to be used to it by now. I've lived in this place for just shy of twenty years now, and I've been hearing that tone of voice whenever I leave the county, for all that time. I know what they're thinking when they say it like that: ROSE-burg RED-neck.

Yeah, well, OK, redneck country, I guess, for lack of anything better to call it. I won't deny that. But, here we were: sitting in one of the finest amateur ballparks in America, watching the 1993 American Legion World Series unfold below us, and it never occurred to him to wonder why 120 of the

most gifted young baseball players in the country were competing for a national championship in a little backwater town like Roseburg.

Three cities currently host the American Legion World Series, all of them small and not noted for much of anything else: Roseburg, Oregon, Fargo, North Dakota and Boyertown, Pennsylvania. Roseburg, naturally, I know well. As for Fargo, I've never been there, but my folks come from North Dakota, so I can imagine it easily, the type of people who live there and what they do to earn a living and pass the time.

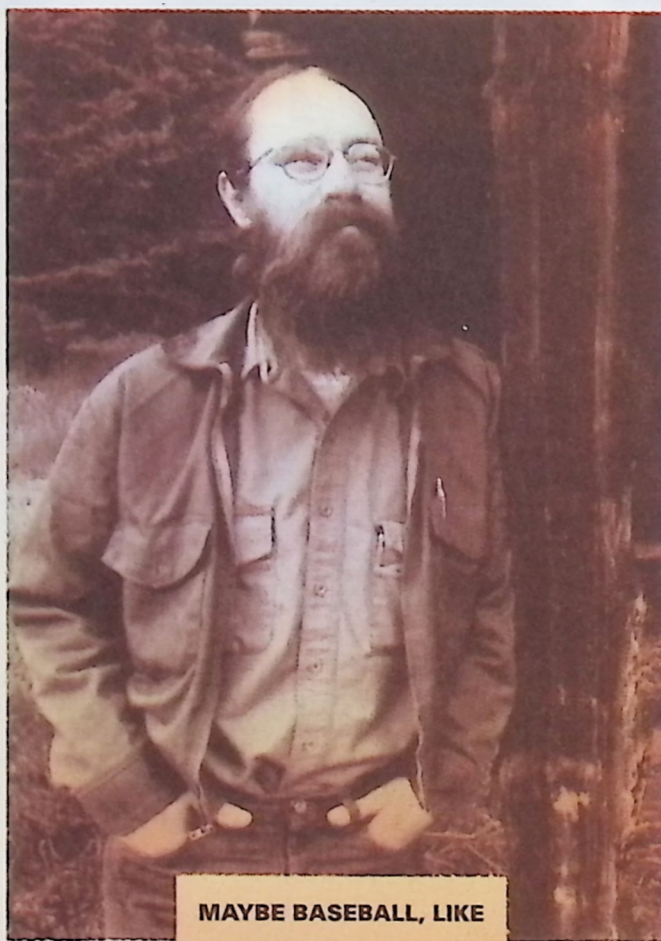
Boyertown is a mystery to me, though it must be small because it's hard to find a map with Boyertown on it. In some ways, at least, it's probably like the other two towns—small, nothing much to do, a place where most of the inhabitants know

each other by sight if not by name.

So why has the American Legion picked these little places to host their national championship tournament? Is the Legion itself essentially redneck?

I must admit that the phrase "100 percent Americanism" that adorns their statement of purpose puzzles me. How do you quantify being an American? By what standard of measure? Is it possible to be less than 100 percent Americanistic—say, 92 percent or 73.5 percent—and therefore unacceptable?

The phrase brings to mind the sort of mentality that, during the hysteria of World War I, forbade my sod-busting ancestors from speaking their *muddersproch* in public assembly, both here on the Great Plains of America and on the steppes of the



MAYBE BASEBALL, LIKE THE FAMILY FARM, IS PART OF A NINETEENTH CENTURY WAY OF LIVING, AND, AS SUCH, IS DOOMED TO CONTINUE FADING AWAY AS WE ENTER THE TWENTY-FIRST CENTURY.

Ukraine (where the goal was probably "100 percent Russianism").

But it has been a long time since the days when Legionnaires lurked in dark alleyways outside union halls, axe handles in hand, waiting to pounce on Wobly agitators. None of the smiling old men at the tournament seemed capable of anything more violent than a bit of mild ribbing directed at one of their gray-haired buddies. The phrase, "100 percent Americanism" seems to be an awkward anachronism, a leftover slogan from a less-sophisticated age, and I never heard anyone actually utter it during the long weekend.

So, the question remains, why hold their biggest tournament, the national championship for a system of some 4,400 amateur baseball teams, in a little place like Roseburg, Oregon?



Glancing through the record book in my press packet, I found a clue. Between 1925 and 1954, overall attendance at the American Legion World Series tournaments topped 40,000 fans six times and never again since.

Since 1955 it has reached over 30,000 ticket sales six times: 1974 and 1993 in Roseburg, Oregon, 1976 and 1977 in Manchester New Hampshire, 1982 in Boyertown, Pennsylvania, and 1990 in Corvallis, Oregon. The 1993 series attendance reached 34,306, the highest of the six, and had Medford, Oregon, won the final game of the regional tournament in Billings, Montana, instead of losing by a score of 4-2, it might have topped 40,000.

Roseburg, Manchester, Boyertown, Corvallis—not exactly what you might call teeming metropolises.

More telling though, was the attendance records from the two series held in New Orleans: 8,438 fans at a single game in 1937, tenth highest on the list; 374 at a game in 1984, the lowest turn-out ever.

The 1937 series in New Orleans drew a total of 22,726 fans, but when it returned there in 1984 only 7,765 bothered come out to watch the games—less patrons for the whole series than had come to a single game forty-seven years before. Somewhere between 1937 and 1984, the city of New Orleans, Louisiana (along with the rest of urban America) let baseball die.

The decline of Major League Baseball (and you will find no one who knows and loves the game who will tell you that it hasn't decayed considerably) was preceded by the decline of amateur baseball. Oh sure,

the numbers look good, more kids than ever playing in more leagues, more money spent on more equipment, more and better fields these days, and yet, a whole generation of kids is growing up who've never played unorganized sandlot ball. It's not a matter of numbers and dollars, but of something no Certified Public Accountant could show on a spread sheet—love of the game.

My colleague didn't know it, but, down below us there, watching every game, every day, was old Frosty Loghry. Each day, Frosty sat surrounded by a different set of middle-aged men, all of whom played for him at one time or another. In forty-plus years he has raised two entire generations of young ballplayers who went on to become coaches and umpires, league presidents and commissioners and, of course, the fathers themselves of young pitchers and catchers and fielders, kids who play for the same teams on the same fields as their fathers and grandfathers before them.

I don't think that happens in Portland or Seattle much. If Portland had a sense of tradition like that, would they let the Beavers, the last of the old Pacific Coast League teams, move to Salt Lake City? And Seattle? Well, the less said about the Mariners' troubles drawing a crowd the better I guess.

Every day I stopped by and shook Frosty's hand on my way up the stairs to the press box. His guests over the weekend were a Who's Who? list of Douglas County baseball.

"Well, Frosty, I see you been keeping your bench plenty full," I kidded him one night.

"Well," he confided, "they keep me warm."

Of course, the high-toned sportswriter didn't know who Frosty was or anybody else around here. He didn't recognize Bill Gray, the tournament director, either, because he looked right past him like he wasn't there while Bill was emptying out the waste paper basket in the press box Sunday afternoon.

"Hell, Bill, they got you doing everything around here, don't they?" I kidded him.


"Yeah, well, I saw it was full," he explained, a little embarrassed to be caught in the act, and then he grinned and winked at me, "Besides, we want to keep you media types happy, you know. A little good press never hurts, after all."

Seventy-two years old, in poor health, literally risking his life to bring the series to town and run the tournament, and he was up there emptying the trash to keep us comfortable. He was enjoying himself too, you could tell.



PHOTO: MIKE ANDERSON / ARTWORK: MICHAEL ROHANI





I'd done an interview with Bill Gray a few weeks before. He didn't talk much about his health, except to admit that it wasn't as good anymore as it used to be. He talked instead of the sixty-eight year history of Umpqua Post No. 16 baseball and his own thirty-three years as a commissioner.

Sitting there in the shaded stands behind home plate, looking out across the sunlit field, he talked about the work that had gone into the facility over the years, about the truckers who hauled in crushed pumice for the warning track all the way from Windigo Pass, ninety miles upriver, and were paid in pizzas and beer.

He talked about the new restrooms that volunteers had put in at a cost of one quarter of the contractor's bid. He reminisced about getting 600 old seats from Balboa Stadium, home of the Pacific Coast League Padres in San Diego, when the park was torn down. He talked of lumber, paint, lights, and groundkeeper's carts, and how, through all the years, he'd never been turned down whenever he asked for something.

"But that's kind of how this whole thing has come together," he said. "It's been a work of love by a lot of people, and a lot of interest. It's a good baseball community. We sit down here by ourselves and we support that which we have."

The fact is, that despite all our many peculiarly Umpquan faults, this is great baseball country. For one thing, redneck kids, the sons of miners, ranchers, farmers, loggers and lumber mill workers, make good ball players. For another, it takes a special kind of place full of the right kind of people to keep the game living generation after generation.

American Legion Baseball in Douglas County is as old as the national program itself. Umpqua Post No. 16 has kept it in continuous operation since 1925. The post runs three single A teams and one AA team—the Dr. Stewarts, known as The Doc's. It costs about \$80,000 per season to maintain all four teams and none of the American Legion posts in any of America's largest cities supports a program of that size.

Season tickets for the 600 reserved seats that came here from San Diego are sold out every year. To get one you have to wait for someone to die.

According to the program book which Helen Lesh (season ticket holder since 1953) put together, the Doc's won 1469 games and lost 524 between 1954 and 1991, a .737 win-loss average over thirty-eight seasons, including state and national playoffs, regional tournaments and world series play.

Everywhere I went that weekend, I was talking to local baseball people, good old boys and girls, working hard with rakes and mops and toilet plungers and having a good old time. It would be easy to go on with examples of how hard everyone worked to bring the series here and to stage it, to go on and on about what a remarkable place this is. But falling into some

schmaltzy "Field of Dreams" hyperbole would be just plain wrong. What I found was better than any dream. It was a field of reality, with all the unexpected beauty and the grittiness of every day life.

Maybe baseball itself is inherently redneck, or, at least, something that requires an old fashioned, unsophisticated way of living that began dying out in most of America during the post-war boom years of the Eisenhower administration, and lingers on only in backwater towns.

The thirty years following the second World War brought a shift in American demographics. We are no longer a rural society with a large blue collar workforce in the cities. Instead we've largely become a nation of white collar urban and suburban people.

Of course, many of the old time values are best left to oblivion. We can't afford racism, sexism, authoritarianism and nationalism anymore (not that we ever could). But we still haven't managed to replace those social controls with anything more useful and humane, and so the future remains in doubt.

Will the Information Age produce good ball players? Will the Nintendo generation forsake the honest dirt and grass fields for the video screen simulcrum? Who can say? "It ain't over 'til it's over," as one of the game's wisest men once said. But maybe baseball, like the family farm, is part of a nineteenth century way of living, and, as such, is doomed to continue fading away as we enter the twenty-first century.

That the Umpqua is remarkably good baseball country is really a very sad thing—for the game and for the nation. For nearly one hundred years, every town in America had a local team which was as important to the town as the church or the saloon or the bank. These amateur and semi-pro teams kept alive local community and family baseball traditions. Many Major League players' baseball roots come from one or more of those teams. My cousin, Mark Holze-mer, who pitched his first game in the majors that weekend, is one of them.

During the thirties and forties and up until the early fifties, Amidon, North Dakota, the county seat of Slope County, had a population of about 120 people. The town had a team of farm boys and young men, the Amidon Rangers, who played against neighboring towns, upholding the town's reputation for good baseball. My Uncle, Bud Holzemer, played third base, his brother Red played first, my father filled in occasionally in the outfield.

These young men, who played amid the wheat-fields, went on to become the fathers of dozens of young ball players and, eventually, the grandparents of more dozens of players.

The Amidon Rangers played their last game in 1953, at about the same time when American Legion World Series attendance began dropping off. People moved off, unable to scratch out a living, and the

town team's demise came early on in that decline. Today, Amidon's population numbers 29 souls.

We have a long tradition of talking about the curative powers of baseball. Writers and baseball officials often speak of it in the sort of mystical terms which medieval alchemists used in portraying the Panacea, the universal remedy which would cure all mortal afflictions. The American Legion's National Americanism Commission falls squarely within this tradition. The program will, we are told, "combat juvenile delinquency," "build our nation's future" and help develop "a feeling of citizenship, sportsmanship, loyalty and team spirit."

But the game really doesn't need justification at all. Ennobling it with lofty claims of social benefit is really a disservice. The primary reason the game caught on and has survived is that it's a hell of a lot of fun to watch and play baseball—though you'd never suspect that from a reading of the program's purpose and goals.

Such talk misses the point in another way. Though the game can certainly help the community, it cannot survive without the community's support. Baseball can only pay back what's given to it.

Ecologists talk of "indicator species," creatures like the northern spotted owl, whose population's rise and fall are a measure of the overall health of the ecosystems without which they cannot survive. Baseball, and especially its purest form, amateur baseball, is an indicator of a community's health.

The number of communities which support a strong amateur baseball program, not just with dollars but by passing along knowledge and above all else, love for the game, is a measure of the nation's health. When baseball dies out in a community it means that there is no community there anymore, just a place with a name, some fixed boundaries, and a rootless, fragmented population.

Robert Leo Heilman's new book, *Overstory: Zero, Real Life in the Timber Country*, is published by Seattle's Sasquatch Books. Excerpts reprinted here by permission. *Jefferson Monthly* columnist Alison Baker reviews the book on page 34.

Heilman will be visiting the State of Jefferson in conjunction with the release of his book.

Here are confirmed stops on his itinerary:

- Sept. 8:** While Away Books, Roseburg, 7:30pm
- Sept. 11:** Jackson Street Books, Roseburg, 12-3pm
- Sept. 23:** Walden Books, Roseburg, 1-4pm
- Sept. 25:** Bloomsbury Books, Ashland, 7:30pm
- Sept. 26:** College of the Siskiyous, Weed
- Sept. 26:** Village Books, Mt. Shasta, 7pm
- Nov. 11:** Southern Oregon Historical Society
Author's Tea, Medford
- Nov. 22:** Books & Breakfast, Roseburg, 6:30am
- Jan. 96:** The Book Stop, Grants Pass

For booking information, contact: Elise Annes at Sasquatch Books (800) 775-0817.

Honkers

The morning fog seems to magnify sound. Roosters crow at the pale disk of the sun and sound too near, as if the hen house had somehow moved closer in the night. The familiar view becomes mysterious, the half-seen shapes of trees down by the river float like dark disembodied autumn spirits.

On fall mornings it's easy to believe in the dream world, that half-guessed realm which lies concealed inside the everyday landscape. Are those brown-cloaked druids filing by in procession or just the neighbor's cows heading out to pasture? What is it about morning fog that turns a telephone pole, mute and alone, its wires connected to mist, into a looming symbol? Which is the real world, this uncertain morning or the day made familiar by sunlight and coffee?

Geese fly by, Canada honkers, in pairs or gaggles, noisily laughing in their awkward flight, joy-filled nomads heading for breakfast in the wheat-stubble fields by the river.

It's hard to stay somber after the honkers fly by. You can't help smiling listening to their mocking laughter, watching their flailing flight, necks outstretched like sprinters nearing the finish line tape.

They take their fun seriously, these heavy-bottomed feathered gypsies passing through the valley. "Behold the fowls of the air; for they sow not, neither do they reap, nor gather into barns..." and they manage to have a good time of it too.

You seldom see a solitary goose or gander. They seem to know that real fun is sociable. What good is a joke that isn't shared, after all? And they seem to find plenty to laugh at, winging by overhead, trading one liners like a nightclub filled with comedians, while we stand below, outsiders grinning upward, wondering if the joke just might be on us.

Maybe they do laugh at us earth-bound two-leggeds, weighed down with our mortgages and our search for meaning, leading our "lives of quiet desperation" on our lifelong journey from the obstetrics ward to the intensive care unit. The panorama of the human comedy, spread out below, would be enough to amuse generations of those with wings.

Or maybe they just laugh for sheer joy at being geese, delighting in the world spread out like a vast picnic before them, a noisy boisterous tour group passing through, stopping off to enjoy the season before taking wing in great v-shaped flights to other places.

Robert Leo Heilman is a freelance writer and professional storyteller. A frequent contributor to the *Jefferson Monthly* and dozens of other periodicals, he lives with his wife and son in Myrtle Creek.



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NATURE NOTES

Frank Lang

Blackberries

This might be a little late, but August was blackberry month. The blackberry vine gushed forth in all its glory in August—and it couldn't be missed. We see people parked along roadsides, coffee cans in hand, taking their share. Blackberries turn up in pies, on ice cream or corn flakes, in jams, all sorts of delicious places.

To some people our common blackberry, *Rubus discolor*, the Himalayan blackberry, is just a nuisance, a weed, originally from Eurasia. No one knows when or where it first arrived, but when it did the Himalayan blackberry sure made itself at home. When looking at the wild tangles along local streams, one wonders what native species were displaced by this alien being.

Our native trailing blackberry or dewberry, *Rubus ursinus*, is a humble bramble by comparison. Its low scrambly vines often cover the ground in cut-over, burned or otherwise disturbed moist places. Although it doesn't seem as vigorous as *Rubus discolor*, its smaller, tart fruits make pies to die for, so tasty and delicious. Blackberry snobs prefer them every time. Trailing blackberry pickers often complain of blighted berries. Not so. The flowers are unisexual, and the blight berries are male, staminate flowers that will never form fruits. Our trailing blackberry is one of the ancestors, with a *Rubus idaeus*, of the loganberry and its cultivar the boysenberry.

The vigor, quantity and accessibility of the Himalayan blackberry make it a favorite of the *hoi polloi*. Its vigor is what can make it a pest, in spite of large quantities of insipid fruit. It grows and grows and grows, almost impossible to control.

Its tough, fibrous roots defy digging — one gets the feeling there is someone large in Australia holding on to the other end. A landscaper, once asked about the best way to get rid of Himalayan blackberry. "You

can't," I replied. "There is one massive blackberry root under all of Oregon." Once you got 'em, you got 'em, though people try everything from goats to poison to eradicate them.

If that isn't enough, birds spread blackberries' aggregate fruits far and wide. Tips of canes can root where ever they touch the ground, effectively enabling your blackberry patch to march across your property. It has consumed whole pastures and uncounted acres of roadside and riparian

habitat. Guess what else? Himalayan blackberries are a favored food and shelter for rats, or so says the Jepson Manual.

Blackberries are really very democratic fruits. They grow most anywhere, for example under the pavement of your driveway. They grace backyards of rich and poor alike —they treat everyone the same. And, like democracy, they require some sacrifice: one must do battle with an army of thorny vines in order to obtain the sweet fruit that is ultimately available to all. ■

Thanks to David Kennedy for his assistance in writing this Nature Note. Dr. Frank Lang is Professor of Biology at Southern Oregon State College. Nature Notes can be heard Fridays on the Jefferson Daily, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

JPR's Gift of Music

The Falla Trio and Friends

Several months ago, Paul Westhelle, JPR's Development Director, asked me what I thought about the idea of having JPR provide a night of live classical music—a musical gift to our community. I said that it certainly sounded like a nice idea. Then he said that he was already exploring the possibility of bringing in the Falla Trio. I nearly fell out of my chair, and I'm not even sure I was sitting down.

In a time in which guitarists and guitar ensembles are enjoying their greatest level of popularity since the early nineteenth century, the Falla Trio has stood out as one of the best. Their recordings are some of our favorites at JPR, and the opportunity to hear them live will be a real treat for us.

One of the phenomena that I've noticed with guitarists and guitar ensembles is that they often achieve great levels of technical proficiency, but lack something in artistic sensitivity. Not so with the Falla Trio. Their playing is incredibly vibrant. I think you'll be pleased by how much attention they give to rhythmic subtleties and dynamic range.

Comprised of Kenton Youngstrom, Dusan Bogdanovich and Terry Graves, the Falla Trio has been performing around the world for many years. Their first recording, released in 1984, received the Record of the Year Award from *Stereo Review*. They are also well-known for their residencies, and for their work

The Falla Trio



Pat Daly



Sherril Kannasto

at breaking down artist-audience barriers.

The Falla Trio puts together a remarkably integrated program. In this concert, they'll offer

works which were written expressly for guitar ensemble, as well as arrangements of a wide variety of works, from orchestral to solo piano. In addition, we'll have an opportunity to hear pieces which Bogdanovich and Youngstrom have composed for the group. Their program will include dances by their namesake, Spanish composer Manuel de Falla, as well as works by Bach, Bartok, and Granados.

JPR's musical gift doesn't stop with just the Falla Trio. Opening up

the program will be two very well-known local talents, flutist Sherril Kannasto, and pianist Pat Daly.

If you've been to a concert in the Rogue Valley anytime in the last fifteen or twenty years, you've probably seen Sherril Kannasto perform. A native of Ashland, Sherril studied music at SOSC, then went away to the New England Conservatory for her Master's Degree. With a specialty in baroque flute, Sherril returned to the Rogue Valley and joined the Oregon Shakespeare Festival's Green Show. Ten years ago she co-founded the Northwest Bach Ensemble. Now in box office management at the Shakespeare Festival, Sherril holds the principal flute chair of the Rogue Valley Symphony, as well as playing in the Bach Ensemble, the Symphony Winds and the Rogue Opera Orchestra. She also plays in the Ashland City Band along-

CONTINUED ON PAGE 31

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BY
Russ Levin

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PIE IN THE SKY

Linda Eckhardt & Tod Davies



Pie Chart

Just in case you haven't had your vacation yet, and just in case it looks like you can't even get out of town, let us invite you along on our vacation at *Pie in the Sky* to Louisiana, airing Saturdays September 23 and 30. We flew the pie down south in the spring and brought back with us a terrific arm chair adventure that gives you the smells, the sounds, the taste and the music of the Bayou State. And like a lot of our favorite dishes, this one only improves with age. We believe you'll find it's even better the second time around.

Here at *Pie in the Sky*, we believe the only reason to travel is to eat, and we couldn't have had a happier experience than our trip to Louisiana. In the coming year the pie will fly to other — perhaps more distant — locales, and we'll

operate on the same principles we followed in Louisiana. Follow them home and see what they eat, try some of their music, go into the factories where their food products are made, and ask everybody you see "What did you have for dinner last night and what's in your refrigerator?"

Among the highlights of our Louisiana trip was a trip to McIlhenny Island to the Tabasco Plant. We thought this would be some big old commercial boring tour, but it turned out to be quite enchanting. In the first place, we found out that The Island is not an island, but merely a salt dome in the Marsh near the gulf. We walked into an open barn

as big as a football field that was chock full of oak barrels of fermenting peppers. A choking good experience.

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THE ONLY REASON TO TRAVEL
IS TO EAT, AND WE COULDN'T
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EXPERIENCE THAN OUR TRIP
TO LOUISIANA.

LA TROUVAILLE CAJUN CAFE SHRIMP ETOUFEE

makes 8 servings

- 1-1/2 cups long grain rice
- 3 cups barely salted boiling water
- 1/3 cup oil
- 1/3 cup butter
- 1 pound onions (about 2 medium), peeled and chopped fine
- 1/3 cup Rotel tomatoes and juice, mashed
- 1/2 cup green bell pepper, seeded and chopped fine
- 1 stalk celery, chopped fine
- 3 pods garlic, peeled and chopped fine
- 1 pound fresh shrimp, peeled, cleaned and seasoned to taste with salt, pepper and cayenne
- 1/3 cup green onion and top, chopped
- 1/3 cup parsley, chopped

Cook rice in a rice cooker as directed or in a large pot, covered for about 20 minutes, or until all liquid is absorbed. Set aside.

Over a moderate fire, heat oil and butter in a heavy soup pot. Cook chopped onions until golden brown. Add Rotel tomatoes, green pepper and celery, and cook and stir 10-15 minutes. Now add seasoned shrimp and chopped garlic. Stir well and cover. Simmer about 20 minutes, stirring occasionally. Remove the cover and add 1/2 cup more water and the chopped green onion. Cook 5 minutes more. Turn the fire off and add parsley. Serve over fluffy white rice.


Listen hard and you'll hear the music of Louisiana which is as likely to be made on the back porch as it is to be blaring out from a boom box. When we ate at La Trouvaille, we got a dose of home made music from the angels. Wylma Dusenberry and her twelve children run this cafe in a slave cabin out under the oaks – dripping in Spanish moss. And to make lunch even more memorable than the authentic Cajun cuisine Wylma and the girls cook up—they sing the most heavenly music in pure, true voices.

The day we were there about three daughter helpers were on hand. While we ate a lovely country lunch of Shrimp Etoufee, eggplant fritters, beans and potatoes, salad, hot bread and a tarte a la Bouillie (Cajun Custard Pie) for dessert, the family did indeed entertain us as they've been entertaining company since they started this little cafe back in the sixties.

Wylma's kids were always great singers. They started out entertaining people at Christmas with carols. The Dusenberry family gift. Then they'd drive around in their 1948 Plymouth, a \$60 car that only ran in third gear, and sing to all their friends. By now the Dusenberry family singers have traveled all over the country and to France giving their gift to song.

When they started singing for us, the air stood up on the back of my neck it was so beautiful. One woman at another table burst into tears. We all left with nothing but smiles.

If you'd like to order Wylma's wonderful homemade Cajun cookbook, write to her at La Trouvaille, 4696 Hwy. 56, Chauvin, La. 70344. Phone 504-873-8005.

Our Louisiana show is a two parter – there was just too much good stuff in that big state – and we hope you'll tune in. Think of it as your mini-vacation to the Bayou state, and you won't be getting any credit card bills or ugly surprises when you step on the scales from overeating either. Just the pure sweet bliss of a taste of Louisiana. 

Linda Eckhardt and Tod Davies are hosts and producers of *Pie in the Sky*, heard Saturdays on JPR's Rhythm and News Service at 1pm and again Tuesdays on JPR's News and Information Service at 12:30pm. If you'd like to talk with them on the show, or have questions, write to Pie in the Sky, P.O. Box 3543, Ashland, Oregon 97520, or call 1-800-847-2550. Local calls at 488-2378. Leave a message. They'll call you back.

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ON THE SCENE

Martha Raddatz

Military Maneuvers: Behind the Scenes of the Haiti Operation

WASHINGTON - When I was hired as NPR Pentagon correspondent two years ago, what interested me most were the behind-the-scenes workings of the Defense Department. There are people in the Pentagon who make some of the most important decisions in our lives, yet few outside that building know of them or what they do.

My best opportunity to find out came with the crisis in Haiti last year.

Four-star Adm. Paul David Miller was commander in Chief of the US Atlantic Command, based in Norfolk, VA. He and his Joint Staff planned and executed the Haiti operation.

In July the admiral and his staff blocked out an afternoon to brief me on Haiti—something I had requested because I needed to learn about the operation and its main players.

Miller is a back-slapping, easygoing, dashing man. He strides around his huge office in a bomber jacket, passing out Honduran cigars, talking nonstop. He was thrilled that I was interested in the details of the operation and grew passionate when asked about his favorite subject: joint operations.

Miller spent hours talking about the concept and why it would be effective in an invasion scenario in Haiti. We also spent a good deal of time discussing his tennis game, family, and favorite vacation spots.

For the next several months Miller would build up military forces off the coast of Haiti. A final date, Sunday, September 18, was secretly chosen for the troops to invade. Early that evening—as former Presi-

dent Jimmy Carter was trying to negotiate with Haiti's military rulers—invasion orders were issued.

But a last-minute deal brokered by Carter turned the troops around mid-flight. The multinational force would enter Haiti peaceably the next morning.

I saw Miller days later at Atlantic Command Headquarters and asked him to tell me what went on during the dramatic hours before the entry of the military force.

"Better yet," said the admiral, "I'll show." After a dialogue with himself about whether the tape he was putting in his VCR was "classified", he unilaterally decided it wasn't, and hit the play button.

The image that emerged was extraordinary. There sat a grim-faced President Clinton in the Pentagon "war room" surrounded by the National Command Staff.

Miller, via satellite, was presenting the final plans for the invasion.

"Mr. President," you could hear the admiral say, "preparations are at full throttle. The force is closing in quickly, simultaneously."

As we watched (and I recorded), he frequently paused the video to excitedly explain what was happening.

Next, the admiral took me to the "crisis management room," where the military operations were still being coordinated by the Atlantic Command Joint Staff. Between phone calls to commanders in the field they filled me in on how effortlessly planes transporting the invading forces into Haiti had been turned around in mid-flight.

“
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That was the last time I saw Adm. Miller. He retired a few months later. But I would see the Haiti story through another chapter with Miller's successor, a 6'7" four-star Marine general named Jack Sheehan, whom I had known from his days as director of operations for the Joint Staff.

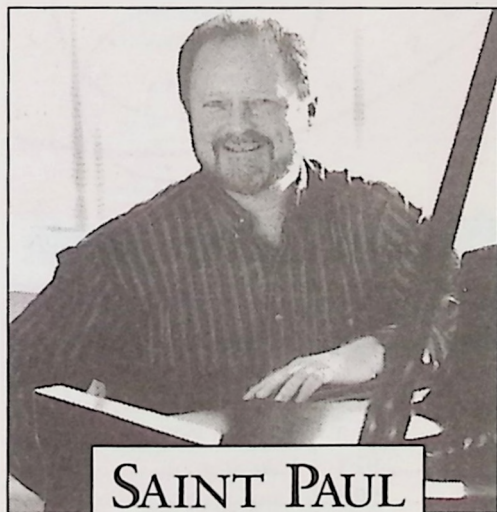
I asked to accompany the general on one of his frequent trips to Haiti. As luck would have it, a trip was scheduled a week before the handover to U.N. troops; it would include several high level officials from the Pentagon and the State Department. Sheehan took a small aircraft, which meant there was room for only one reporter: me.

Once we landed, Sheehan let me record the briefings that he was given by his ground commanders. So, instead of asking question, I got to hear what kind of questions and concerns Sheehan and the other officials had about the situation there.

Having this kind of access was not only a great learning experience, it opened up a new perspective for me and, I hope, our listeners.



Martha Raddatz is NPR's Pentagon reporter.



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SOSC MUSIC RECITAL HALL



One of the world's premier chamber ensembles, the Falla Trio comes to the stage of the Music Recital Hall at Southern Oregon State College in a special benefit concert for Jefferson Public Radio. Guitarists Dusan Bogdanovic, Kenton Youngstrom and Terry Graves combine impeccable classical technique with a care-free improvisational style to present a widely varied program, from Bach and Bartok to Jazz and Blues.

Also on the program will be flutist Sherril Kannasto, known throughout Southern Oregon for her work with the Rogue Valley Symphony, the Northwest Bach Ensemble, and the Rogue Opera. She'll join with JPR's Pat Daly to perform the Flute Sonata of Bohuslav Martinu.

Tickets are available at:

Inti Imports Marketplace, Ashland • Heart & Hands, Ashland
Hands On Books, Medford • Larry's Music, Grants Pass • James Place, Yreka
or by calling (503) 552-6301.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

This month, join us for two opera performances from the 1995 Bayreuth Festival. Wagner's *Tannhauser* airs Saturday, September 2 at 10:30 am, and *Tristan und Isolde* airs Saturday, September 9 at 9:30 am.

Violinist Joseph Silverstein and pianist Richard Zgodava salute legends of the violin in a program devoted to Kreisler, Milstein and Heifetz on *St. Paul Sunday*, Sunday, September 3 at 9:30 am.

Rhythm & News Service KSMF/KSBA/KSKF KNCA/KNSQ

Did you miss Africa Fete '95 at the Britt Festivals this summer? It was *hot*! Now you can catch highlights of the Africa Fete tour, with Boukman Eksperyans, Oumou Sangare, Baaba Maal and Femi Kuti, in a special two-part *AfroPop Worldwide* bash, Saturday, September 23 and 30 at 1:30pm.

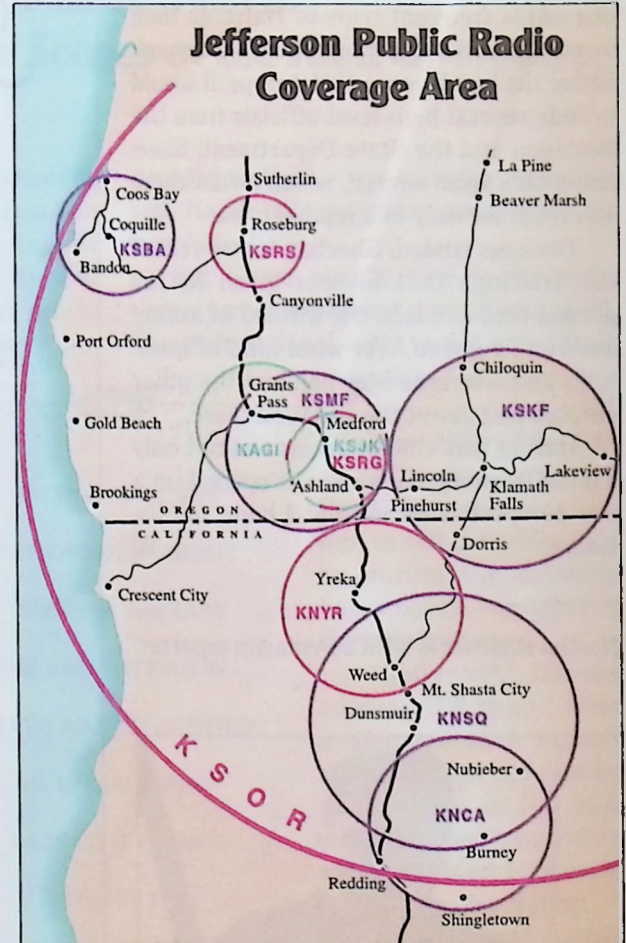
News & Information Service KSIK / KAGI

If you haven't listened to the Dianne Rehm show yet, you've missed interviews with House Speaker Newt Gingrich, Secretary of State Warren Christopher, First Lady Hillary Rodham Clinton, Robert MacNamara, and many other major newsmakers. The Dianne Rehm show airs weekdays from 7 - 9 am.

Volunteer Profile: Sandy Garcia-Myers

Sandy has volunteered in JPR's News Department for two years. She started in the early mornings, signing our many stations on the air and producing the morning newscast. Last year, she switched to afternoon duties, and now produces and reads the newscast for *The Jefferson Daily*.

A native of San Diego, Sandy moved to Ashland to take a position as Reference Librarian at SOSOC. She first volunteered at JPR to get to know her new community better. And now she stays with it because, working in news, every day brings something different. "I'm learning new things all the time—just like working at the library," she says.



KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Klamath Falls	90.5
Brookings	91.1	Lakeview	89.5
Burney	90.9	Langlois, Sixes	91.3
Callahan	89.1	LaPine, Beaver Marsh	89.1
Camas Valley	88.7	Lincoln	88.7
Canyonville	91.9	Mt. Shasta, McCloud, Dunsmuir	91.3
Cave Junction	89.5	Merrill, Malin, Tulelake	91.9
Chiloquin	91.7	Port Orford	90.5
Coquille	88.1	Parts of Port Orford, Coquille	91.9
Coos Bay	89.1	Redding	90.9
Crescent City	91.7	Roseburg	91.9
Dead Indian/Emigrant Lake	88.1	Sutherlin, Glide	89.3
Ft. Jones, Etna	91.1	Weed	89.5
Gasquet	89.1		
Gold Beach	91.5		
Grants Pass	88.9		

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 NPR World of Opera	9:30 St. Paul Sunday Morning
12:06 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Mozartwoche
		5:00 America and the World	4:00 All Things Considered
		5:30 Pipedreams	5:00 To The Best of Our Knowledge
		7:00 State Farm Music Hall	6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY

KSOF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Milky Way Starlight Theater (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Riverwalk (Fridays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	9:30 Ken Nordine's Word Jazz (Thursdays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	10:00 Jazz (Mon-Wed)	1:00 Pie In The Sky	2:00 BluesStage
6:30 Jefferson Daily	Jazzset (Thursdays)	1:30 Afropop Worldwide	3:00 Confessin' the Blues
7:00 Echoes	Jazz Revisited (Fridays)	2:30 World Beat Show	4:00 New Dimensions
9:00 Le Show (Mondays)	10:30 Vintage Jazz (Fridays)	5:00 All Things Considered	5:00 All Things Considered
Selected Shorts (Tuesdays)		6:00 Rhythm Revue	6:00 Musical Enchanter Radio Theater
Japanese Short Stories (Wednesdays)		8:00 Grateful Dead Hour	6:30 Folk Show
		9:00 The Retro Lounge	9:00 Thistle & Shamrock
		10:00 Blues Show	10:00 Music from the Hearts of Space
			11:00 Possible Musics

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	1:30 Pacifica News	8:00 Sound Money	10:00 Sound Money
9:00 Monitor Radio	2:00 Monitor Radio	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
11:00 People's Pharmacy (Monday)	3:00 Marketplace	10:00 Healing Arts	2:00 Radio Sensación
City Arts of San Francisco (Tuesday)	3:30 As It Happens	10:30 Talk of the Town	8:00 BBC World Service
Tech Nation (Wednesday)	5:00 BBC Newsdesk	11:00 Zorba Paster on Your Health	
New Dimensions (Thursday)	5:30 Pacifica News	12:00 The Parents Journal	
Voices in the Family (Friday)	6:00 European Journal	1:00 C-SPAN'S Journal	
12:00 BBC Newshour	6:30 Marketplace	2:00 Commonwealth Club of California	
1:00 Talk of the Town (Monday)	7:00 The MacNeil-Lehrer Newshour	3:00 John McLaughlin's One on One	
Pie In The Sky (Tuesday)	8:00 BBC World Service	3:30 Second Opinion	
51 Percent (Wednesday)	8:30 Marketplace	4:00 Bridges	
	9:00 BBC World Service	5:00 To the Best of Our Knowledge	
		8:00 BBC World Service	

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

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AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
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MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 775-8686
RHYTHM REVUE
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 429-9889

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWS HOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MARKETPLACE
MONITOR RADIO
Listener line: (617) 450-7001, Radio@CSPS.COM
PIPEDREAMS
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610

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SAN FRANCISCO CA 94131
(415) 759-1500

MILLENNIUM OF MUSIC
WETA-FM
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WASHINGTON DC 20006

NEW DIMENSIONS RADIO
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SOSC COMMUNICATIONS DEPARTMENT
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ASHLAND OR 97520

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915 COLE ST., SUITE 124
SAN FRANCISCO CA 94117
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ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon
First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm
NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm and Star Date at 3:30 pm.

4:00-4:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm
All Things Considered

NPR's evening newsmagazine continues.

6:30-7:00pm
Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm
NPR World of Opera

SPECIAL
10:30am
September 2 & 9
Bayreuth Festival '95

2:00-4:00pm
St. Louis Symphony

4:00-5:00pm
All Things Considered
The latest international and national news from NPR.

5:00-5:30pm
America and the World

Richard C. Hottel hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am
Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am
St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm
Mozartwoche

Concert highlights from the annual weeklong festival held in Mozart's birthplace, Salzburg, Austria.

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- Sept 1 F Mozart: Quintet in g, K. 516
 Sept 4 M Hanson: Symphony No. 2, "Romantic"
 Sept 5 T Ravel: String Quartet
 Sept 6 W Sibelius: Violin Concerto
 Sept 7 Th Beethoven: Piano Sonata No. 1
 Sept 8 F Dvorak*: String Quartet in F, "American"
 Sept 11 M Mozart: Violin Sonata in E-flat, K.380
 Sept 12 T Malipiero: Sesta Symphony for Strings
 Sept 13 W Schubert: Symphony No. 6
 Sept 14 Th Rodrigo: *Fantasia para un gentilhombre*
 Sept 15 F Danzi: Concertante for flute and clarinet
 Sept 18 M Grieg: Piano Concerto
 Sept 19 T Vivaldi: *Gloria*
 Sept 20 W Saint Saens: Violin Concerto No. 3
 Sept 21 Th Bach: English Suite No. 2
 Sept 22 F Vaughan Williams: Fantasia on a Theme of Thomas Tallis
 Sept 25 M Stravinsky: *Firebird*
 Sept 26 T Gershwin*: *Rhapsody in Blue*
 Sept 27 W Mozart: Violin Concerto No. 3
 Sept 28 Th Weber: Quintet for Clarinet and Strings
 Sept 29 F Rachmaninov: Rhapsody on a Theme of Paganini

Sisklyou Music Hall

- Sept 1 F Mendelssohn: *Die Erste Walpurgisnacht*
 Sept 4 M Copland: Symphony No. 3
 Sept 5 T Saint Saens: Piano Concerto No. 2
 Sept 6 W Hovhaness: *Mysterious Mountain*
 Sept 7 Th Arensky: Piano Trio No. 2
 Sept 8 F Dvorak*: Symphony No. 9
 Sept 11 M Elgar: Symphony No. 1
 Sept 12 T Mozart: Piano Quartet No. 1
 Sept 13 W Glazunov: *The Seasons*
 Sept 14 Th Gorecki: *Broad Waters*
 Sept 15 F Rachmaninov: *The Bells*
 Sept 18 M Schubert: Piano Trio No. 2
 Sept 19 T Brahms: Double Concerto
 Sept 20 W Beethoven: Violin Sonata No. 5
 Sept 21 Th Holst: *The Planets*
 Sept 22 F Haydn: *Sinfonia Concertante*
 Sept 25 M Stravinsky: *Petroushka*
 Sept 26 T Korngold: Piano Quintet
 Sept 27 W Elgar: Enigma Variations
 Sept 28 Th Spohr: Clarinet Concerto No. 4
 Sept 29 F Mussorgsky: *Pictures at an Exhibition*

HIGHLIGHTS

Bayreuth Festival '95

Sep 2 *Tannhauser*, by Wagner

Cast: Heikki Siukola, Tina Kiberg, Ulla Sippola, Eike Wilm Schulte, Hans Sotin, Richard Brunner, Ekkehard Wlaschiha, Clemens Bieber, Sandor Solyom-Nagy, Christiane Hossfeld. Conductor: Donald C. Runnicles.

Sep 9 *Tristan und Isolde*, by Wagner (9:30am air time)

Cast: Siegfried Jerusalem, Waltraud Meier, Ute Prieu, Falk Struckmann, John Tomlinson, Poul Elming, Petr Maus, Sandor Solyom-Nagy. Conductor: Daniel Barenboim.

NPR World of Opera

Sep 16 *Faust*, by Gounod

Cast: Samuel Ramey, Giuseppe Sabbatini, Deborah Riedel, Jeffrey Black, Fabrice Raviola, Martine Mahe, Claire Larcher. Grand Theatre of Geneva, L'Orchestre de la Suisse Romande, John Nelson, conductor.

Sep 23 *A Masked Ball*, by Verdi

Cast: Adriana Morelli, Zvetan Michailov, Sondra Kelly, Gino Quilico, Marc Mazuir, Michael Pavlu. Municipal Theatre of Lausanne, Orchestre des Recontres Musicales, Jean-Claude Casadesus, conductor.

Sep 30 JPR Opera Special

St. Louis Symphony

Sep 2 Mahler: Symphony No. 10 (Mazzetti edition); Tchaikovsky: Symphony No. 3. Leonard Slatkin, conductor.

Sep 9 Hale Smith: Contours; Barber: Violin Concerto; Brahms: Symphony No. 2; Bartok: *The Miraculous Mandarin*. James DePriest, conductor. Anne Akiko Meyers, violin.

Sep 16 Barber: *Prayers of Kierkegaard*, Op. 30; Mozart: Mass in C Minor, K. 427; Bernstein: Serenade After Plato's "Symposium." Henriette Schellenberg, soprano; Susan Graham, mezzo-soprano; Karl Dent, tenor; Glenn Miller, bass. St. Louis Symphony Chorus, Robert Peck, director. Robert Shaw, conductor.

Sep 23 Volker David Kirchner: Bildnisse No. 1; Schubert: Symphony No. 8 ("Unfinished"); Brahms: Piano Concerto No. 2 in B-flat; Serenade No. 1 in D. Hermann Michael, conductor. Andre Watts, piano.

Sep 30 Rachmaninov: Piano Concerto No. 3; Dukas: Fanfare to *La Peri*; Debussy: *La Mer*; Joan Tower: *Sequoia*. Mark Elder, conductor. Stephen Hough, piano.

St. Paul Sunday Morning

Sep 3 Joseph Silverstein, violin; Richard Zgodava, piano. A celebration of Kreisler, Milstein, and Heifetz.

Sep 10 The Boston Camerata
Music of the Spanish renaissance.

Sep 17 The Orion String Quartet
Mozart: Quartet No. 19 in C, K. 465; Beethoven: String Quartet No. 15 in A minor, Op. 132; Eugene Phillips: String Quartet No. 1.

Sep 24 Imogen Cooper, piano.
Schubert: Sonata in B-flat, D. 960; Janacek: Sonata: October 1, 1905, "From the Street"; Smetana: Polkas.



VOTE FOR
YOUR

Favorite
Classical
Performers

Turn the page and VOTE!



Favorite Classical Performers

Last spring, we had a grand celebration of the favorite music of the State of Jefferson. You told us about your favorite composers and favorite pieces, and for ten glorious days we celebrated on the air.

But, we'll bet that as much as you love the music, you wouldn't settle for just any performance. You probably have a preferred recording, a best-loved artist, a most memorable concert—something which represents how you think the music "should" be played.

Now you have a chance to tell us. We want to know what soloists and ensembles represent your standard for musicianship. Simply fill out the ballot below and mail it back to us by October 15, 1995. Once again, we'll celebrate the "Tastes of Jefferson" on the air. Thanks for voting!

Please tell us your favorite:

ORCHESTRA _____

CONDUCTOR _____

PIANIST _____

VIOLINIST _____

Other Instrumentalist:

STRING _____

WOODWIND _____

BRASS _____

Chamber Ensemble (e.g., string quartet, brass ensemble, trio) _____

Vocalists:

SOPRANO _____

MEZZO-SOPRANO _____

TENOR _____

BARITONE/BASS _____

Just clip this form and mail it to us
by October 15 to :

Jefferson Public Radio
1250 Siskiyou Boulevard
Ashland, OR 97520
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PROGRAM GUIDE

Rhythm & News Service

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COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke. Includes NPR news updates at a minute past each hour, *Ask Dr. Science* at 9:30 am, *As It Was* at 10:30am and *Naturewatch* at 2:30pm.

3:30-4:00pm
Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm
Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm
Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm
Wednesday: Contemporary Japanese Short Stories

Directed by Academy Award Nominee Mako, this series presents 37 stories in English read by 14 top Asian-American actors.

9:00-9:30pm
Thursday: The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm
Thursday: Ken Nordline's Word Jazz
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Friday: Riverwalk Live from the Landing

The Jim Cullum Jazz Band and David Holt return with a new season of live concerts devoted to classic jazz.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

1:00-1:30pm

Pie In The Sky

Linda Eckhardt and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

1:30-2:30pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:30-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

BluesStage

Our favorite live blues program. Melvin Van Peebles hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalls

- Sep 7 The John Scofield Trio; The Brecker Brothers
- Sep 14 Shirley Horn Trio
- Sep 21 Big band highlights from the 1993 John W. Coltrane Memorial Concert
- Sep 28 Ron Carter and Friends

AfroPop Worldwide

- Sep 2 South Africa Update
- Sep 9 Dar Es Salaam Update
- Sep 16 To be announced
- Sep 23 Africa Fete '95, part 1
- Sep 30 Africa Fete '95, part 2

Marian McPartland's Piano Jazz

- Sep 3 Jack DeJohnette
- Sep 10 Margaret Whiting
- Sep 17 Dudley Moore
- Sep 24 Michel Petruccianni

BluesStage

- Sep 3 JJ. Cale, John Hammond
- Sep 10 Hank Crawford & Jimmy McGriff; Charles Brown
- Sep 17 Queen Bee and the Blue Hornet Band; Sandra Wright
- Sep 24 KoKo Taylor, Robert Lowery & Virgil Thrasher

Confessin' the Blues

- Sep 3 Troubled Blues
- Sep 10 Redding's Blues
- Sep 17 Roy's Blues (Roy Buchanan music)
- Sep 24 Bluesmen Narrate

New Dimensions

- Sep 3 The Medicine Way of Life, with Hyemeyohsts and Swan Storm
- Sep 10 The Sacred Pilgrimage at Midlife, with Jean Shinoda Bolen, M.D.
- Sep 17 The Soul of Business, the Keshavan Mair
- Sep 24 Discovering Soul in the Workplace, with David Whyte

Thistle & Shamrock

- Sep 3 Loreena McKennitt
- Sep 10 Working Folk
- Sep 17 Relativity Reunited
- Sep 24 Take Your Pick



bad attitudes.
great music.

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5:00-8:00am

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The latest national and international news from the radio
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Monitor Radio

11:00AM - NOON

MONDAY

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TUESDAY

City Arts of San Francisco

Maya Angelou hosts conversations with leading figures in
literature, culture and the arts.

WEDNESDAY

Tech Nation

Host Moira Gunn, a former NASA scientist and engineer, pro-
vides this hour of human interest stories and interviews with
a technology slant.

THURSDAY

New Dimensions

This weekly interview series focuses on thinkers on the lead-
ing edge of change. Michael and Justine Toms host.

FRIDAY

Voices in the Family

Dan Gottlieb, a psychologist and family therapist, hosts this
weekly program devoted to issues of mental and emotional
health.

Noon

BBC Newshour

Live from London, a full hour of the day's latest news.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics
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age issues—and more.

TUESDAY

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make up the human side of astronomy.

FRIDAY

Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying
changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.
(Repeats at 5:30pm)

2:00PM - 3:00PM

MONDAY-FRIDAY

Monitor Radio

The afternoon edition of the daily news magazine from the
radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm

Marketplace

The day's business and financial news, with host David
Brancaccio.

3:30pm-5:00pm

As It Happens

National and international news from the Canadian Broad-
casting Corporation.

5:00pm-5:30pm

BBC Newsdesk

5:30pm-6:00pm

Pacifica News

A repeat of the 1:30pm broadcast of the day's national and
international news.

6:00pm-6:30pm

European Journal

From PRI and Radio Duetsche Welle in Germany comes this
daily news digest from Europe.

6:30pm-7:00pm

Marketplace

7:00pm-8:00pm

The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, pro-
vided with the cooperation of the Newshour and Southern
Oregon Public Television.

8:00pm-8:30pm

BBC World Service

8:30pm-9:00pm

Marketplace

A repeat broadcast of the 3:00pm program.

9:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
Monitor Radio Weekend

7:00am-7:30am
Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

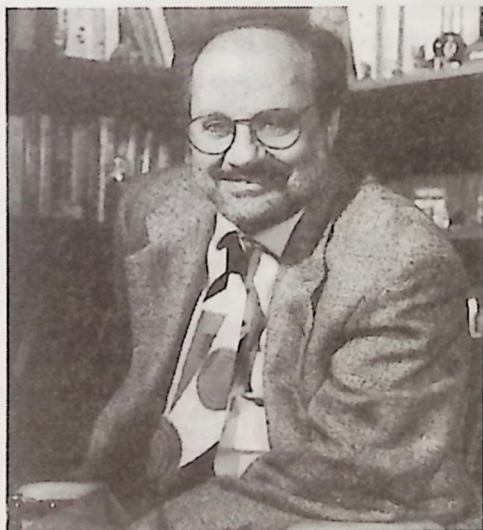
Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.



Dan Gottlieb, Ph.D. hosts *Voices in the Family* on JPR's News & Information Service Fridays at 11am.

1:00pm-2:00pm
C-SPAN'S Weekly Radio Journal
 A collection of voices heard on cable TV's public-affairs network.

2:00pm-3:00pm
Commonwealth Club of California
 Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm
John McLaughlin's One on One
 Journalist and commentator John McLaughlin interviews prominent newsmakers.

3:30pm-4:00pm
Second Opinion
 Matthew Rothschild, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm
Bridges, with Larry Josephson
 Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

5:00pm-8:00pm
To the Best of our Knowledge
 Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service
 News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning
 The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

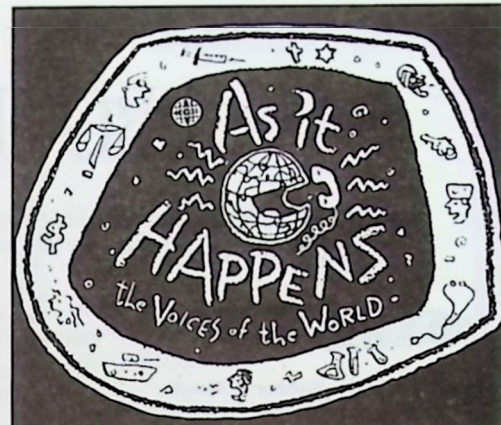
9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge
 Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación
 Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service
 News and features from the British Broadcasting Service.



from the
Canadian Broadcasting Corporation

Weekdays at 3:30pm
News & Information

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BACK SIDE OF THE BOOM

Tim Harper

Lookin' for Love

I've never had much truck with the new religion of modern psychology – or at least with some of the concepts of the brand that talks about the most non-rational of all subjects – Love.

I've been to three hog calls, two County Fairs and a Monkey Maul, and to tell you the truth, I've never seen anything as confusing or confounding or unreasoning as love analysis.

See, what goes on here is that people try to find some way to explain the unexplainable. Some way to order that which defies all reason and any of the natural laws of the universe.

Stephen Hawking ain't dumb. That's why he sticks to simple subjects like black holes and the basic pattern of the cosmos and leaves love alone.

Funny thing about us Boomers is that with our propensity for not sticking with relationships, our throw-away mentality, our neuroses and, most of all, our misunderstanding and denial of the real magic that exists with love – we've become the most experienced with the romance wars and hence the "experts" in love.

Now that, gang, is about the scariest thought I can conceive.


Here we've got a bunch of brats, scared out of their wits, from a generation that wants, above all else, for everything to be just p-pluu-perfect – running around trying to find the most precious commodity on the face of the planet with no map – and on top of that we're expected to chart the course. There's something wrong with this picture.

We used to have a saying in the Army: "Officers never get lost – Just disoriented." No wonder we're the most disoriented generation since the Babylonians stumbled away from their building project. We've got the inside track on the outside line and no idea which way is up. We're trying to make sense of the greatest exception to the sense rule and pursuing it with all the determination our little pea brains can muster, only to find that the answer is bigger than the question.

What Daddy told me about love when I asked him, all those years ago, is still the best answer I've ever gotten. He said, "When it comes to Love, boy, the math just doesn't add up. You give seventy five percent to get twenty five percent and the other person does the exact same thing and then, in the end, you both end up getting more than either of you put in to begin with. It ain't an equation, it's an imponderable."

Well, kids, what else can be said? Maybe we ought to spend a lot less of our time trying to figure out how to love and when to love and which way to love and above all why to love, and just concentrate on who to love. You know, that, "it makes no sense, I don't know why I do, what the heck is going on, gosh this is wonderful" thing that happens between two people that just can't be defined.

You know, Love. In CAPS. Big time, heart stopping, tearful, laughing, painful, joyous, wild incomprehensible love.

Back when I was a flight instructor, I used to give the basic aerodynamics lectures to all my students. I'd tell 'em about Bernoulli's theorem and lift and drag coefficients and why an airfoil created lift. Then, at the end, I'd tell 'em the great secret, the one that every pilot knows and never admits, maybe even to themselves: "All this is fact," I'd tell 'em. "But what really makes an airplane fly – is Magic." 

Tim Harper hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 60th anniversary with a collection of Shakespearean, classical and contemporary productions. The eleven-play season runs through October 29. Performances in the Angus Bowmer Theatre include: *Twelfth Night* by William Shake-



Naa Kahidi Theater performs as part of the 1995-96 One World Series. Season tickets go on sale September 11.

speare (through October 29); *This Day and Age* by Nagle Jackson (through October 28); *Blood Wedding* by Federico Garcia Lorca (through October 29); *The Skin of Our Teeth* by Thornton Wilder (through October 28). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *The Tragedy of King Richard II* (through October 7); *Macbeth* (through October 6); *The Merry Wives of Windsor* (through October 8). Performances at the Black Swan include: *Emma's Child* by Kristine Thatcher (through October 28); *The Cure at Troy* by Seamus Heaney (through October 29). For informa-

tion contact OSF at 15 S. Pioneer St., Ashland. (503)482-4331

◆ *Dames at Sea* will be presented by the Oregon Cabaret Theatre every night except Tuesdays through September 11. Showtime is 8:30pm. This story of young Ruby's rise to stardom—in one day—has all the elements of those innocent Dick Powell-Ruby Keeler movies: a simple plot line, boffo ballads, Busby Berkeley production numbers and plenty of tap-dancing.

For tickets, or a brochure contact the Cabaret (located at the corner of First and Hargadine) or PO Box 1149, Ashland. (503)488-2902

◆ *Sweet & Hot: The Music of Harold Arlen* will be presented by the Oregon Cabaret Theatre September 20 through November 5 (Thursday-Sunday at 8pm. Also Sunday brunch matinees at 1pm). Composer Harold Arlen left a legacy of popular music written for the Cotton Club, Broadway shows such as *Kismet*, and movies including *The Wizard of Oz*, and *A Star Is Born*. The show is filled with singing and dancing. For ticket information or a brochure contact the Cabaret (located at the corner of First and Hargadine), PO Box 1149, Ashland. (503)488-2902

◆ *A Romp with Noel Coward* will be presented by Ashland Community Theatre September 30 & October 1 (matinee). Third in the Playwright Series, the performance is an assortment of scenes and songs that looks into Coward's life and his influence on fellow performers. Featured is a reading

from *Hay Fever*, a comedy about a flamboyant actress and her unpredictable, Bohemian family. For ticket information, or a brochure contact A.C.T., 2305 Ashland St., Ste C-105, Ashland. (503)482-7532

Music

◆ The Britt Festivals 1995 Season concludes with: Willie Nelson and Family/Foxfire on August 31 and September 1 at 7:30pm; Leon Redbone/Greg Brown/Baby Gramps on September 2 at 7:30pm; and Robert Cray Band/Rory Block on September 3 at 7:30pm. For ticket information, call 1-800-882-7488 or (503)773-6077

◆ The Rogue Opera will present Gilbert and Sullivan's *Pirates of Penzance*. The comic operetta tells the story of a young man whose wish to become a pilot was misunderstood, leading him into a life of piracy. Tenor Eric Connolly, a student at SOSOC, will sing the lead role of Fred-eric. Performances are September 15, 16 at 8pm and the 17th at 2pm at the SOSOC Music Recital Hall. Call for information. (503)552-6400

◆ Twelfth September Music Festival will be presented at Westminster Presbyterian Church of Medford. The Sunday Performances are: September 10 at 3pm with Joyce Stevens, Piano, and Eda Jameson, Piano; September 17 at 3pm with Larry Stubson, Viola, Clem Hutchinson, Clarinet, Eda Jameson, Piano; and September 24 at 3pm with Eda Jameson, Piano. The church is located at 2000 Oakwood Drive, Medford.

◆ Trinity Episcopal Church will present past and present organists at a free recital on Saturday, September 2 at 10am. Current organists Jim Ledbetter and Suzanne Lang will be joined by Dr. Larry Crummer, Dr. Margaret Evans, and Russ Otte, performing on the Wilhelm mechanical-action pipe organ. The event is part of the Centennial Celebration. Works by J.S. Bach, Mendelssohn, and Hindemith, as well as original hymn improvisations by Mr. Ledbetter. For further information contact Trinity Church, 44 N. 2nd Street, Ashland. (503)482-2656

◆ The Neville Brothers perform at the Britt Gardens in Jacksonville on September 22. See ad

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

September 15 is the deadline for the November issue.

For more information about arts events, listen to JPR's Calendar of the Arts



Tenor Eric Connolly and his wife, Sarah, will both perform in the Rogue Opera's production of Gilbert and Sullivan's *Pirates of Penzance*.

on page 7 for concert details.

◆ The Falla Guitar Trio with special guests perform in a benefit concert for the Jefferson Public Radio Listeners Guild at the SOSC Music Recital Hall. See Spotlight on page 13.

◆ Five-time Grammy nominee for "Reggae Album of the Year," Burning Spear performs on September 18 at the Buffalo Music Hall in Ashland. Call the Buffalo Music Hall Hotline at (503) 488-3570 for concert details.

◆ Season tickets go on sale September 11th for the SOSC Program Board's 1995-96 One World Series. Co-sponsored by JPR, the season includes: The Master Musicians of Jajouka: ancient music from Morocco 10/31; Tarika: music from Madagascar and "Afropop" sounds, 12/1; Hapa: Hawaiian music, 2/3/96; The Dancers and Musicians of Bali, 2/18/95; The Blind Boys of Alabama, 3/9/96; Naa Kahidi Theater: return of the popular Native Alaskan group, 4/26 & 4/27/96. (503) 552-6364.

Exhibits

◆ Oregon Shakespeare Festival will continue its presentation of 20 years of Blacks in American Theatre, an exhibit of 50 photographs by theatre photographer Bert Andrews. The exhibit, which is made available through the National Black Touring Circuit, documents the early acting careers of Cicely Tyson, James Earl Jones, Louis Gossett, Sidney Poitier and many others, and chronicles the history of the Negro Ensemble Company. The photographs will be on display in the lobby and side galleries of the Angus Bowmer Theatre through September 3. For information call (503) 482-6811.

◆ The Schneider Museum of Art presents The Durango Collection: Navajo Textiles through

September 15. The exhibition traces the history of the American Southwest's various cultures, including examples of over 200 years of Navajo weaving. Also, Alberto Rey: Cultural Iconography and Selections from the Bud Knapp Collection will be presented September 21 through November 3. An Opening Reception will be held September 21 from 7-9pm. Alberto Rey is a Cuban born artist who moved to the U.S. at the age of three. A key element to his work is his deep yearning for a home. His work consists of oils on plaster or wood. Selections from the Bud Knapp collection include work from Ray Lichtenstein, Robert Irwin, and Jasper Johns. Call for more information. (503) 552-6245

◆ Garo's Java Coffee House presents social-protest murals and paintings by Mary Perry Stone. A 1930's Federal Arts Project artist in New York City, Stone's works include a painting from 1939 on the rise of fascism titled "All For Money." The exhibit continues through Sept. 2. Garo's is at 376 E. Main St. in Ashland. (503) 482-2261

◆ Hanson Howard Gallery will present paintings by Robert C. DeVoe and Robert Smith September 1 through 30. Located at 82 N. Main Street, Ashland. (503) 488-2562

◆ Rogue Gallery and Art Center continues its presentation of Sculpture by Kent Reynolds through September 9. The featured Artist of the Month is Richard Lemke, oils. The Gallery is located at 40 South Bartlett in Medford. Call for hours and information on future exhibits. (503) 772-8118

◆ Wiseman Gallery at Rogue Community College will present oils by Dinah Cross James from September 9 through 30. Call for more information. (503) 471-3500

◆ Firehouse Gallery at Rogue Community College will present collage by Sharon Robinson August 31 through September 30. First Friday Reception will be held September 1 from 6-9pm. Call for more information. The Gallery is located at the corner of Fourth and H Streets, Grants Pass. (503) 471-3525

Other Events

◆ The Schneider Museum of Art will present its Celebration of Art and Wine with a Benefit Wine Auction to be held on Friday, September 8 at 5pm. A light buffet and wine will be served followed by the auction. Proceeds from the auction will help support the exhibition and operating expenses of the museum. For further information call. (503) 552-6245

◆ The Buffalo Music Hall presents Bobby Seale, one of the original Black Panthers, in a special appearance Monday, September 11 at 7:30pm. The Music Hall is in the Historic Ashland Armory, 208 Oak St., Ashland. For tickets call 488-0595.

◆ Rogue Gallery and Art Center will present Picking Time, its 33rd Annual Auction and Art Event on Saturday, September 23 at 6pm at the Rogue Valley Country Club, 2660 Hillcrest

Drive. The event is a celebration of many talents and a source of operating funds for the Rogue Gallery and Art Center. Call for more information. (503) 772-8118

DOUGLAS COUNTY

Music

◆ The Myrtle Creek Bluegrass Festival features a wide variety of bluegrass and country performers from the Northwest and California. In addition to lots of music, there will be arts, crafts, food, workshops, jam sessions, children's activities, and free-horse drawn carriage rides. September 23 & 24 at Millsite Park in Myrtle Creek (I-5, exit 108). (503) 863-3171 or 673-9759.

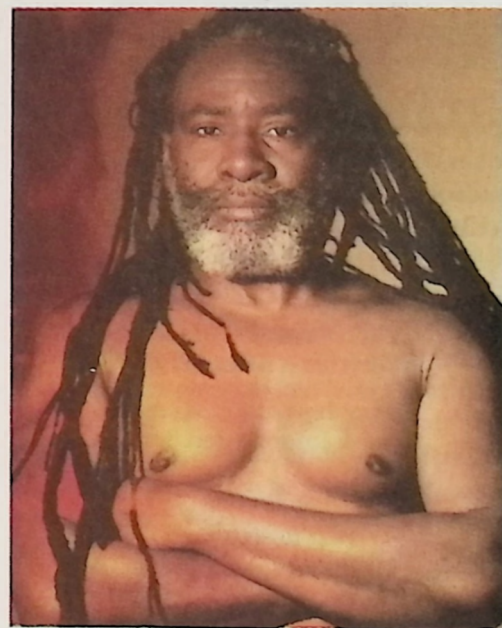
Other Events

◆ The 26th Annual Umpqua Valley Wine, Art & Jazz Festival takes place September 8, 9 & 10, in historic Oakland. The event will include 20 wineries, a dozen gourmet food booths, an auction, arts, crafts, and music from six jazz and blues bands, including the Paul deLay Band and Curtis Salgado and the Stilletos. (503) 672-2648 or 1-800-444-9584.

NORTHERN CALIFORNIA

Theater

◆ *Forever Plaid* will be presented as the first of six performances in the College of the Siskiyous Performing Arts Series 1995-96 season. *Forever Plaid* is a tribute to the "guygroups" of the '50s and '60s, featuring a host of songs from that era. For information call (916) 938-5220



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RECORDINGS

Keri Green

Sluz Duz Gumbo

I did something unusual on my folk program recently. As I introduced the next song up on my playlist, I asked the audience to dedicate themselves to listening . . . to *really* listening. "Trust me on this one," I said. "You will find your own intensely personal experience in this song." People called to thank me. They thanked me throughout the following week when I ran into them around town. The particular song was "The Poet Game" by Greg Brown. It is a song worth listening to.

Fellow mid-westerner Peter Ostroushko's new release *Heart of the Heartland* has the same compelling quality: it makes you sit down and listen. This is an awesome accomplishment given that none of the ten tracks on the album has any words. More amazing yet, is the possibility that the listener will be well into the album before noticing this fact. "With the world's attention span supposedly getting shorter," says Ostroushko, "nobody wants to be brought gradually into the occurrence of a good story, yet all good stories happen gradually! ...all of us just have to make the commitment to really *listen*."

Heart of the Heartland does what good poetry does. It personalizes the experience and connects us to ourselves. Ostroushko expresses the joy, sorrow, elation and discouragement, as well as the ironies and acceptance of our human experience, all with tender passion. Like good poetry, the album produces new images and fresh explosions of feelings with each repeat listening.

Born of Ukrainian parents who immigrated to the U.S. after World War II, Ostroushko grew up in Minneapolis' Ukrainian neighborhood, participating in the folk tradition of family musical get-togethers. He

Peter Ostroushko
Heart of the Heartland
RED HOUSE RECORDS CD 70

is at home in virtually every style of music. Currently regarded as one of the finest mandolin and fiddle players in acoustic music, Ostroushko's credits include everything from playing lead ukulele with the Min-

nesota Symphony Orchestra (under the direction of Sir Neville Mariner) to composing and performing scores for theater companies across America. His first recording session was an uncredited mandolin set on Bob Dylan's "Blood on the Tracks" and since then he has logged session time with Emmylou Harris, Willie Nelson, Chet Atkins, Tim O'Brien, Taj Mahal, and fellow Red House Records artist Greg Brown. Ostroushko was also a frequent performer

on *A Prairie Home Companion* where he was musical director until 1986.

Folk themes form the foundation of Ostroushko's unique blending of classical, jazz, bluegrass, swing and old-time music. He calls this gumbo of musical styles "*sluz duz*," a phrase borrowed from his mother meaning, roughly, "over the edge" or "off his rocker." While his mother named his musical style, it was his father from whom Ostroushko inherited the art of storytelling. Of his father Ostroushko says, "He was an incredible storyteller. He was a shoemaker, born in the Ukraine. People went to his shop not just to get their shoes fixed, but also to be in his presence. He could take you on a wave of descriptive experience so otherworldly that two hours later you wouldn't know where the time went, and you couldn't believe you'd never left the

same room you stepped into when he first began to speak."

Heart of the Heartland tells stories of such vivid and evocative description you won't believe that fifty-three minutes have gone by and that you are still in the same room as when you began listening. Ostroushko captures the heart of the American experience through methodical attention to detail. His music wraps itself around you, immersing you in the beauty, humor, and wonder of the American landscape and its people. As the opening track "Seattle (The Fantasy Reel)" begins to build, you wonder where Ostroushko intends to go. But by the time the phrase reaches crescendo, you realize you have already gone with him. He has taken you to the heart of the heartland.

Much like the American composer Aaron Copland, Ostroushko gently invites you to delight in your own heritage. Trust me on this one: sit down and listen. The poet will bring you home. ■

Keri Green is volunteer host of *The Folk Show*, Sundays 6:30-9pm on JPR's Rhythm & News Service.

SPOTLIGHT *From p. 13*

side trumpeter/dad Harry and percussionist/daughter Julie (yes, three generations at once), and teaches flute to aspiring flutists from throughout the Rogue Valley.

Sherril will join with JPR's own Pat Daly for the Flute Sonata of Czech composer Bohuslav Martinu. This piece was written while Martinu was living in Cape Cod. Having fled the horrors of the Second World War, Martinu and his wife found serenity, peace, and an injured whippoorwill, which they nursed back to health, and which filled their windowsill with song. It was the call of the whippoorwill which inspired Martinu's Sonata in 1945.

While JPR listeners are familiar with Pat's talents as a radio announcer, they may not know that he is also a very accomplished musician. Pat majored in music at the University of Maryland, then went off to Wichita State in Kansas to get a Masters in Music, with every intent of following a career path as a pianist. While in Wichita, Pat just happened to

wander into the local public radio station, and the rest, as they say, is history. As a prelude to the Martinu, Pat will also present three keyboard sonatas of Domenico Scarlatti.

Just in case all of this isn't festive enough, yours truly will "moderate" the program. There will be a bit of conversation from the stage, hopefully offering some insights into the music and the musicians. We want the program to be fun, innovative, and musically impeccable.

JPR's Gift of Music concert takes place Thursday night, September 28, in the Music Recital Hall at Southern Oregon State College. Proceeds from the concert will benefit JPR, so that the music can go on and on. We hope you'll join us!

Tickets are available in Ashland at Inti Imports Marketplace and Heart & Hands, in Medford at Hands On Books, in Grants Pass at Larry's Music, and in Yreka at James Place. For more information call (503) 552-6301. ■

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TUNED IN *From p. 3*

whom voted for these moderate reductions. In California, we want to acknowledge Representative Frank Riggs for his support. We owe him a special expression of appreciation. Early on Congressman Riggs had announced his opposition to continued federal support for public radio. But he approached the discussion with an open mind and willingness to listen. When I met with him to discuss the continuing need for federal support in the small areas served by stations like Jefferson Public Radio, he received the discussion with generous courtesy, asked good questions and indicated that he would review his position. He did and, in the final analysis, his vote carried striking importance. It was his vote, in the House Appropriations Committee, which resulted in the FY 98 recommended funding level of \$240 million. The next day the *Del Norte TriPLICATE* in Crescent City saluted him editorially for his stand.

Congressman Riggs' stand may well prove to be the decisive step in saving pub-

lic radio in rural America. Early in August the House of Representatives acted on the Committee's recommendation and decisively beat back an attempt to change the FY 98 funding level back to zero. In that vote Congressman Riggs again voted to support public broadcasting. Joining him were Oregon's Representatives Furse, Wyden, DeFazio and Bunn. California Representative Herger, and Oregon's Wes Cooley, again voted in favor of withdrawing all federal funding from public radio in FY 98.

Congressman Riggs' vote is responsible for sending the Committee's recommended \$240 million appropriation level to the floor of the full House. We appreciate his courage and determination in defending these services for you and your neighbors.

We'll keep you posted as this bill is considered by the Senate. ■

Ron Kramer is Jefferson Public Radio's Director of Broadcasting



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COMPACT DISCOVERIES

Fred Flaxman

Three Cheers for Yeh!

I can never find anything when I am looking for it, but the effort usually proves worthwhile nevertheless. I often come across something I wasn't searching for which is more interesting than whatever it was that I was trying to find. Months later, of course, when I'm looking for something else, I find what I was seeking to begin with, but can't find whatever it was that I was looking for then!

Recently I have been looking for compact discs by the American composer Morton Gould (1913-) for a column I plan to write. This is how I discovered the delightful *Hillandale Waltzes* of Victor Babin (1908-1972) and the jazzy *Concerto for Clarinet* by Artie Shaw (1910-). On the same CD (Reference Recordings RR-55CD) I also rediscovered the *Ebony Concerto* by Igor Stravinsky (1882-1971) and the *Prelude, Fugue and Riffs* by Leonard Bernstein (1918-1990). And, oh yes, lost in the middle of all this are the *Derivations for Clarinet and Band* by—guess who?—Morton Gould.

If compact disc producers did what I wanted and put only one composer on each CD so I could easily place the CDs on my shelves in alphabetical order, I would not have discovered and rediscovered all the other exciting music on this recording. And I'm not sure I would have come across the amazing artistry of clarinetist John Bruce Yeh, or be introduced to the extraordinary young musicians of DePaul University's wind and jazz ensembles.

So the column about Morton and his music will have to wait while I tell you about the gold I found while searching for Gould.

The music on the *Ebony Concerto* CD has a great deal in common, even if it wasn't by the same composer. It all features a clarinet soloist. It is all by 20th Century composers who didn't abandon tonality. It is all very well orchestrated, highly rhythmic, colorful and exciting. And each selection is so well recorded, this CD could be used as a demonstration record to show off your stereo system.

But there is one other, less positive at-

tribute these pieces share. With the possible exception of the *Hillandale Waltzes*, none of these works contains what I would call a really first-class tune—one that you can't stop whistling after you've heard it just once or twice. And the pretty, very classical theme in the *Hillandale Waltzes* was written by Johann Nepomuk Hummel, not Victor Babin, who composed eight waltz-time variations on Hummel's melody.

Stravinsky's *Ebony Concerto* was commissioned by jazz clarinetist Woody Herman (1913-1987) in 1945. According to the informative and well-written program notes by Richard Freed which accompany this album, Herman hoped to initiate a more pronounced fusion of classical and jazz than had been evidenced in earlier efforts.

The concerto was completed in Hollywood on Dec. 1, 1945, and Herman and his band gave the world premiere in New York less than four months later. Shortly after the premiere, which was conducted by Walter Hendl, Herman recorded the piece with Stravinsky himself conducting. Many years later Stravinsky made another recording, this time with Benny Goodman as the soloist.

Though the work is a real concerto in three separate movements, it is very short, lasting only a few seconds over nine minutes. It is highly rhythmic—reminiscent of sections of Stravinsky's earlier *L'Histoire du soldat*, which I love—but less tuneful. I'm not going to claim that this is a major work worthy of being in every classical collection, but it *is* fun!

Victor Babin was a pianist and director of the Cleveland Institute of Music from 1961 until his death in 1972. He and his wife, Vitya Vronsky, were born in Russia. They both studied with Artur Schnabel in Berlin, came to the U.S. in 1937, and toured together as a piano duo into the 1950s.

But Babin also composed. He wrote two concertos, numerous songs, and a great deal of chamber music. He wrote his *Hillandale Waltzes* for clarinet and piano in 1947. The piece was a present for Anne


Archbold, a Washington, D.C., patron of the arts, whom the Babins visited just after World War II at her home, Hillandale. Dennis Nygren, a professor of clarinet at Kent State University, brilliantly orchestrated the version presented on this recording.

In 1949 Woody Herman also commissioned the young Leonard Bernstein to write what became *Prelude, Fugue and Riffs*. But the Woody Herman band disbanded by the time Bernstein finished the piece, and Herman never performed it. The music sounds like Bernstein, with all its drive and energy, but without the great melodies that have since made Leonard Bernstein a household word.

Artie Shaw wrote the *Concerto for Clarinet* for himself and his band to use in a movie called "Second Chorus," with Fred Astaire, Paulette Goddard (George Gershwin's flame), and Burgess Meredith. (He later called the film "one of the most preposterous movies ever made.") The *Concerto*, which sounds much closer to jazz than to classical, is in one movement and lasts only seven-and-a-half minutes. The piece has never been published, so this recording was made by transcribing a score from the original materials, substituting saxophones for the strings used in Shaw's own 1940 record.

This CD is a real *tour de force* for Los Angeles native John Bruce Yeh, a Grammy Award-winning clarinetist with the Chicago Symphony Orchestra since 1977, when he was 19 years old. He makes his ebony instrument sing, dance and scream with such energy and excitement that I imagine I'm hearing Benny Goodman, Woody Herman, and Artie Shaw all rolled up into one. I feel like applauding at the end of each selection and shouting "Yeh! Yeh! Yeh!"

Yeh is a faculty member at DePaul University, which explains his familiarity with the professionalism of DePaul's music students. He says the school's jazz and wind ensembles are "second to none," and, judging by this CD, he's not exaggerating.

As for the *Derivations for Clarinet and Band* by Morton Gould, I'm afraid you'll have to wait for the column I plan to write about Gould. I haven't gotten my hands on all the other Gould CDs yet. I'm sure I'll find them... when I'm looking for other music by Victor Babin! 

Fred Flaxman's *Compact Discoveries* column is also distributed internationally each month to the Internet's Moderated Classical Music List.

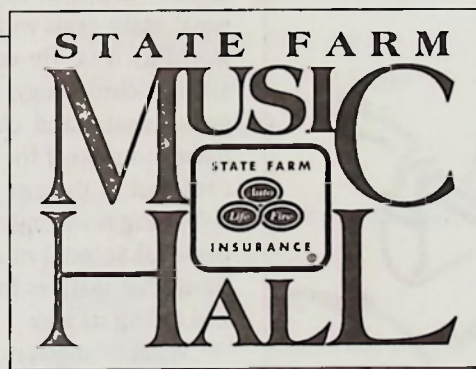


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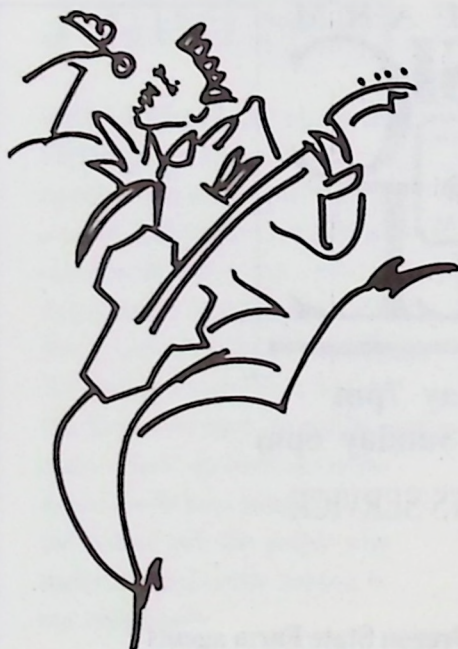
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BOOKS

Alison Baker

Overstory: Zero Real Life in the Timber Country

By Robert Leo Hellman

Seattle: Sasquatch Books, 1995; \$21.95

In the introduction to his first book, *Overstory: Zero*, Robert Leo Heilman writes that both his life and the place he lives "lie, not quite outside, but very near the edge of mainstream America." He's got it wrong, though; the truth is that the mainstream of America runs right through the heart of the essays collected here.

A fiction writer can invent new people and new worlds for them to inhabit, but the writer of the personal essay deals with this world as it is. He can rearrange chronology, juxtapose events, and change names to protect the innocent, but in the end what he's doing is writing a very personal account of something that matters to him, and telling us why.

What matters to Robert Leo Heilman is his home in the One Hundred Valleys of the Umpqua, a spot so tucked away that he says it "might as well be on the backside of the moon." He tells us, "I've tried to become, not an American writer or a Northwest writer, but an Umpquan." By being the last he's become the other two as well, the same way Henry Thoreau became an American writer by chronicling his days at Walden, John Muir by raving about the Sierra, Annie Dillard by detailing the world of Pilgrim Creek.

These days, we expect tales from the heart of timber country to be grim reports of strife and fury—and these essays are. But they're also full of humor and affection for the people who live here. Heilman's neighbors are house painters, Head Start stu-

dents, truckers and the members of Umpqua Post No. 16 of the American Legion; in the title piece, he tells us they're also his co-workers on the tree planting crews: "outcasts and outlaws—winos and wetbacks, hillbillies and hippies." Heilman doesn't fall into the trap of making them out to be paragons of wisdom, but he writes of all of them with respect.

His best work is about nothing less than the complexity of a community that's struggling to hold on to the best of the old ways while accommodating the new. *Overstory: Zero* is the professional forester's designation of a clear-cut, and it's a good description of Heilman's community—indeed, any American community,

where old assumptions about work, family life, and nature have been clearcut right out from over people's heads.

A writer often feels like an outsider, and in some ways he has to be an outsider, to observe and record, while at the same time making the reader understand what it's like on the inside. Heilman knows this struggle by heart. In "The Enemy Among Us Or the Enemy Within Us?" he says, "Sometimes the ability to see both sides of an issue can be a curse, turning our own hearts into disputed territory, just as the community itself becomes divided."

This is a book you can devour all in one sitting, or keep handy for dipping into at random. The essays vary in length and subject matter, from "Field of Reality," a long

“
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FULL OF HUMOR AND
AFFECTION FOR THE PEOPLE
WHO LIVE HERE.”

report on the American Legion World Series, held in Roseburg, to one and two-page musings on the natural world. "The Smell of Home" is a lovely piece about the return of spring Chinook to their spawning grounds; "Honkers" is a riff on the possibility that Canada geese are laughing at all us "earth-bound two-leggeds." One of my favorites is "Central Heat," about the pleasures of living with a wood-burning stove.

A high school dropout, Heilman spent years working as a logger, tree planter, mill worker, miner, and roofer; then, he says, after he was disabled in an on-the-job accident, he taught himself to write. He's not what you'd call an elegant writer; he's a blue-collar writer, whose well-built prose tells the truth as he sees it. Many of these pieces have about them a feeling of chill that's hard to shake, but it's not always ominous; it's more the sense of working outside in winter, of doing hard work in the rain, of living in a place where mountains and tall trees and heavy clouds conspire to keep the sun out of most people's lives for more than a few hours at a time.

Heilman's essays have appeared in local and national newspapers and magazines; brought together in this collection, they turn his slices of life into a well-rounded world. It's hard to be a writer, especially out in the sticks. You can get to feeling awfully alone, sitting at your desk day after day, while the tide of meaningless and even destructive popular culture laps ceaselessly at your ankles. You know that real life is not particularly well reflected in the hyped-up opinions and emotions that are shouted out on radio and tv talk shows and sitcoms. You know that very little is black and white; yet a writer's job is to transform all those shades of gray into clear black words on a white page. In "Small Towns and Quiet Voices," about a project that failed because of political controversy, Heilman muses, "I wonder what other calm and quiet things haven't been said or have been drowned out in all the shouting."

Robert Leo Heilman's voice is one of the calm and quiet ones that people listen to when the shouting's over. ■

Alison Baker's new book is *Loving Wanda Beaver: Novella and Stories*. She lives in Ruch, Oregon.

POETRY

Harvest

BY JUDITH BARRINGTON

When you're young and out at night
searching for your lost pony
the black sky leans on your shoulders
like a rucksack full of sins.

Under invisible stars
you carry the burdens: gates left unlatched;
temper-tantrums that sent the pony
bucking away in his field

and all those times
you laughed at the farmer,
a dour man who watched the sky
as harvest approached—

watched the corn ripen while you
and your pony cut the corners
of those brittle fields, flattening
his bread and butter.

When you're young and out at night
calling for your black pony
through field after field of grain
an owl flings itself down from an oak

and you make vows.
If only you could find the pony
but remember too the vows
you make and remake on a dark night, searching.

Judith Barrington is the Executive Director of Soapstone: A Writing Retreat for Women. She has given readings throughout the United States and in Great Britain, and has produced two collections of poetry, *Trying to be an Honest Woman* and *History and Geography*.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3-6 poems, a brief bio, and a SASE to:
Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,
Ashland, OR 97520. Please allow two to four weeks for reply.

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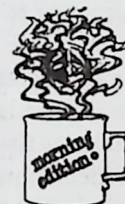
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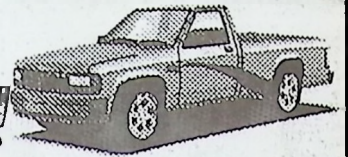
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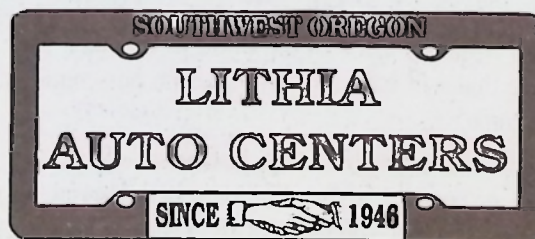
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